THE KINEMATOGRAPH AND LANTERN WEEKLY.

Edited by Theodore Brown.

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Kinematograph & Lantern Weekly.

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Notice.

All matter and copy of advertisements must be received by first post on Wednesday to insure insertion in Thursday's current issue.

All letters should be addressed

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Kinematograph & Lantern Weekly

JULY 25, 1907.

The average allusion to the kinematograph in newspapers, magazines, or works of fiction is hardly of a nature to call for quotation on our part, consisting as it usually does of comment founded on a complete ignorance of the instrument, but now and again one comes across a notable exception. A case in point is provided by Mr. E. F. Benson's book "Mammon & Co.," in which one of the most amusing characters is a Mrs. Murchison, a lady whose speech is thickly studded with errors of the description which have made Mrs. Malaprop famous all over the world. "And then afterwards we went to the Palace Theatre to see the Biography" says this delightful old lady. "Most interesting it was, and the one from the front of the train made me feel quite sick and giddy,—most pleasant." After all "biography" is not so bad as some shots at the proper name which we have heard in real life. We have an acquaintance who puzzled us for some time by introducing the word "simeograph" liberally into his conversation each time we met him. It was a considerable time before we realised that he was courteously speaking of the kinematograph,— a subject in which he was aware we were interested. Even more amusing are the guesses at the method by which the pictures are produced which greet one's ears during an exhibition. A fairly general idea seems to be that it is done by the rapid turning over of leaves as in the little booklets of pictures—we forget their name for the moment, if they had one—which used to be so common a year or two ago.

It will be noticed that we have this week discontinued our series on "Projectors as I See Them." Thus far these articles have proved very popular, and our only reason for discontinuing, for a week or so, is that many of the manufacturers are at present engaged in completing new models, which are not quite ready for review. We shall shortly continue the series, and would like to take this opportunity of reminding manufacturers, whose machines we have not yet noticed, that we shall be pleased to receive communications from them on the subject.

It is a healthy sign that so many are making special preparations for the coming winter, and when we consider that such preparations are not confined to the making of new machines, but extend to all manner of apparatus connected with the business, we look with lively expectation for good business in the living picture trade. We are also aware of the fact that many excellent film subjects have been taken during the recent short season of sunshine. There are some subjects that can only be taken when the light is brilliant, and it is this class which the makers have been securing lately.

With the increasing popularity of the "speaking picture," certain technical problems have presented themselves. Like every new thing, speaking pictures have

been severely criticised. By the casual reader it may be supposed that, given absolute synchronism, with photographic quality in the scenes depicted, all difficulties have been overcome. This assumption is not well founded, and a little deeper probing into the actual requirements of perfect results soon reveals points that need consideration of a profound order. It was not at first apparent to experimenters that the unequal speed at which light and sound travel offered a problem for solution. That is to say, the question came; to which section of an audience should synchronism be directed? If people in the front seats were to see lip motion synchronise with sounds coming therefrom, the people in the gallery would see the lips move and the sound therefrom would reach the ear a fraction of a second afterwards. This non-synchronism would become more and more apparent with the increase in the size of the hall. The phenomenon is conspicuously illustrated if we watch a man beating a carpet from a distance of say a quarter of a mile; the sound made by the stick striking the carpet reaches the observer's ear not at the moment the stick is lowered, but as the man is in the act of raising the stick preparatory to the second stroke.

This sort of thing happens in the case of *speaking pictures*, but, of course, to a lesser degree. How this defect is to be avoided, is a question which we are not prepared to answer, and it is only one of many similar queries confronting the experimenter. Apart from these technical niceties, we think there is room for improvement in the less complicated points concerning speaking pictures. Obviously the exhibition is one in which the synchronism of sound with action is especially looked for. If this is the case, it follows that this particular feature should not be hard to see. For this reason manufacturers should aim at bold subjects. It is all very well to have a crowd of singers, but in such a case it is next to impossible to follow a synchronism. Sounds coming from a multitude of lips, come as a volume; and so the apparent synchronism, which is naturally looked for, is lost, or, at any rate, so compound is its nature as to defy detection either in failure or success. For these and other reasons, we consider that only bold subjects should be attempted, in which the least departure from synchronism could be detected by the audience. Amongst subjects that would lend themselves for treatment, we might mention the following: "A ventriloquist with a group of dolls.—A musical artist playing a series of instruments.—A single figure (head and shoulders) singing or speaking.—A subject in which musical sounds were intermittent, such, for instance, as children playing musical chairs."

Readers will remember that we have published a list of works on the optical lantern and kindred subjects. It may interest them to know that we have already sold upwards of 30 of the publications, and that, among other places, we have sent to Germany, Malta, and the United States. This is a healthy sign that there is a demand for all possible information on the subject by those engaged in the trade. We wish to foster this demand, and are making arrangements that should considerably help the practical and theoretical education of those engaged in it.

There are two features in our journal to which we call special attention. Many letters reach us asking advice on various makes of projectors, saturators, optical arrangements, etc. In some cases stamps are enclosed for replies, and many have applied to us in person, in the hope that we may help them over a difficulty. The majority of the enquiries are of general interest to our readers, and we have decided to utilise our "Helps and Hints" page, in order to exhaustively deal with all problems which may be sent. We trust, when difficulties arise, either technical or theoretical, that the troubles may be made known to us. We shall carefully consider and deal with such enquiries under the above heading.

The other feature, which it would be well for readers to note, is that, at the desire of many advertisers, we have adopted a kind of exchange bureau in connection with our miscellaneous advertisements on page 171 Say a man advertises for a lantern, and has numerous replies; he is naturally reluctant to part with his cheque until he has proved the value of the goods offered him. If he sends his money to our office, we hold it until he has proved the value of the article, and as soon as he has done this, and informs us that all is correct, we despatch the money in payment. This should prove of great use, and popularise these small advertisements. Many a reader has various instruments, or parts, slides or films, which he has no further use for. If they were advertised in our pages—and our paper goes to the very people he stands the best chance with—he would clear to people who are looking for the very articles which are practically useless to him. We trust this page may develop into one of the most important features of our journal.

We draw the attention of film makers to our competition, as a departure which cannot but work to their good by popularising the paper, and increasing its circulation and consequently its advertising value. If any of our readers have other plans by which the same very desirable end may be obtained, we trust they will not hesitate to send them along. The getting into touch with every person who makes his living in some way by means of the kinematograph is a matter, the difficulty of which will be realised by anyone who is aware of the varying classes which go to compose the great showmen fraternity, but we think we have already succeeded to a fair degree, and any plan which will put us into communication with any who are still in "outer darkness" will be esteemed.

IMPORTANT.—We go to Press on Wednesdays and copies are supplied to the wholesale trade on Thursday mornings. All matter, or advertisements for insertion in current issue should reach our offices not later than the FIRST POST WEDNESDAY MORNING, and if proofs are required, not later than NOON TUESDAY.

Notes on Current Topics.

Looking at some recent topical films, I could not help reflecting on the ease with which future generations will be enabled to form a conception of the habits and manners of our time, by means of the hundreds of films, representing practically every phase of our every-day life, which are in existence, as compared with the difficulty we experience in arriving at the condition of life in, say, the Elizabethan period. Few, if any, of these subjects have been taken with the actual purpose of informing our grandchildren in this way, but they rather gain than lose from the fact that they were primarily intended for our own amusement, just as a snapshot of a royal personage in a moment of relaxation may be more true to life than an elaborate painting by a flattering artist.

History on Tap.

Just think for a moment of the events of absorbing interest which our fortunate posterity will be enabled to see reproduced to the very life, by means of the motion picture film! The King's Coronation procession; the troups leaving for the South African war, their return through streets filled with cheering crowds; Kitchener's reception at Southampton; innumerable records of foreign royal visits; pictures of the sports of the day. All these, in conjunction with the written accounts of the various functions, will go to present an almost complete picture of the habits and happenings of our time. Of even greater value will be the incidental pictures given of present habits, methods of dress, etc., which will probably become obsolete in the course of the years. One has only to look round to see that even in our time objects which were once of the commonest are now rare, and will shortly have disappeared. The "growler" is giving way to the taxicab, and will soon no longer add a picturesque appearance to our streets, while a horse-drawn tram is already an anachronism, and the "four-wheeler" and the tram are both recorded for the amazement and amusement of the people of the 23rd century. What would we not give to have similar records of the sedan chair and old mail coach?

Comics in A.D. 2200

There is also an amusing side to this matter. Of course we cannot guess in what direction future generations will develop, whether universal education will make them all preternaturally wise and serious, or whether class distinctions will tend to become more marked, so that one half of the population obtains to an abnormal cleverness at the expense of the degradation of the other half, as H. G. Wells suggests in one of his books. Whichever of these turns out to be true, one can easily imagine that our "comics" will be an object of the deepest interest to future students of history. Just as the students of our own day discourse learnedly on the character and intelligence of past ages from what evidences there are of their amusements, we may surely expect those of 2200 to form their opinion largely from our film subjects. Will their judgment be flattering or the reverse? On the whole, surely, not unfavourable, for with very few exceptions, the fun of our films is wholesome, and the pathos in the best of taste, while the films of scenery, industries, pageants, etc., must all speak well for us.

The Kinematograph a Political Power.

At times of political excitement—election times particularly—party organisers have occasionally risen to the height of showing slides of well known newspaper cartoons at their meetings, and during the recent L.C.C. elections in London, when money flowed so freely, we also saw, probably for the first time in this country, the kinematograph given an opportunity of showing its power in the same direction. It was used, but it was used in such an unenterprising manner that it is obvious that the parties in question were unaware of the fact that a living picture film, carefully prepared, has powers of caricature which almost overshadow those of the many clever men who employ their pencils as cartoonists on either side. I am not merely arguing for the employment of the kinematograph in electioneering. The amount of business to be done in this direction is so small that it would not be worth while for a manufacturer to cultivate it. I should like to see development of its powers of caricature both for electioneering purposes and in other directions which arise practically every day.

The Growth of Taste.

The difficulty of securing "plots" is, as we pointed out in our last issue, much less than is generally supposed, and no manufacturer need fear a fall in custom while he retains the ability to develop the dozens of suggestions which must reach him in one way or another. But it cannot be denied that we are appealing to a more critical public each year. The very fact that the pictures which he sees are continually improving, both in subject matter and in technique, gives rise to the expectation, in the breast of the average member of an audience, that they should still further improve. Friends of living pictures will not be completely satisfied if future developments take place on the lines of the plot, or "comic" subject of to-day, though the humour and interest of the new subjects may be of a higher class than that of any which have gone before. There is a demand among the more critical section of the public—and that is the section worth cultivating—for development on slightly different lines. The chronophone and cinematophone are in a sense due to a realisation of that fact, at all events the abundant appreciation with which they have been received points to the fact that the public appreciates a new departure. The ambitious expeditions which have recently been launched for kinematograph purposes (all from England, be it noted in passing), point in the same direction.

Animated Cartoons.

The powers of caricature alluded to would seem to provide one direction for development. Instead of projecting F.C.G.'s or G.R.H's pictures by means of slides one might take a film founded on some of the best of them, in the manner advised last week, in respect to the *Leader's* "Humours of History." There was a cartoon in the *Westminster* last week, admirably suited to this purpose. Lord Robert Cecil and Mr. Alfred Lyttleton were represented as sportsmen armed with rifles labelled respectively "free trade" and "preference." They are in argument about a rabbit at their feet, which bears the features of Mr. Balfour, and of course the allusion is to the fact that while Mr. Lyttleton has been claiming Mr. B. as a tariff reformer, Lord Robert has been equally certain of his adherence to Free Trade principles. The *Punch* cartoon, on the same subject, also strikes us as suited to kinematographic illustration. Here the two gentlemen previously alluded to are rival shoe blacks. Each has firm hold of one of Mr. Balfour's legs and they seem likely to upset him between them. On the other side another *Punch* cartoon represented Sir Henry Campbell-Bannerman in the guise of a shop walker, directing everybody who comes in to the "Royal Commission Dept.," a hit as his undeniable tendency to dispose of questions in this manner at the beginning of his administration. A good film subject could be worked up from this.

Social Film Skits.

The foregoing are purely political subjects, and would be, of course, quite impossible in a music hall program, but they suggest others which are not open to the same objection. An Urban film, which illustrates Seymour Hicks editing the *Tatler* for a day, is the only subject which approaches the class we mean, which would take off the peculiarities of social notabilities—actors, etc.,—just as those already sketched take off political big wigs. For instance, we all know Mr. Algernon Ashton, almost as well as we know the king, and his two habits of putting people to rights and showing up the neglect of famous burial places, have often enough been made the subject of good-natured jokes in the newspapers. Why should not the kinematograph take a hand? "Mr. Ashton at home," "Mr. Ashton writing to the papers," and "Mr. Ashton pointing out his errors to a sculptor," suggests humorous possibilities.

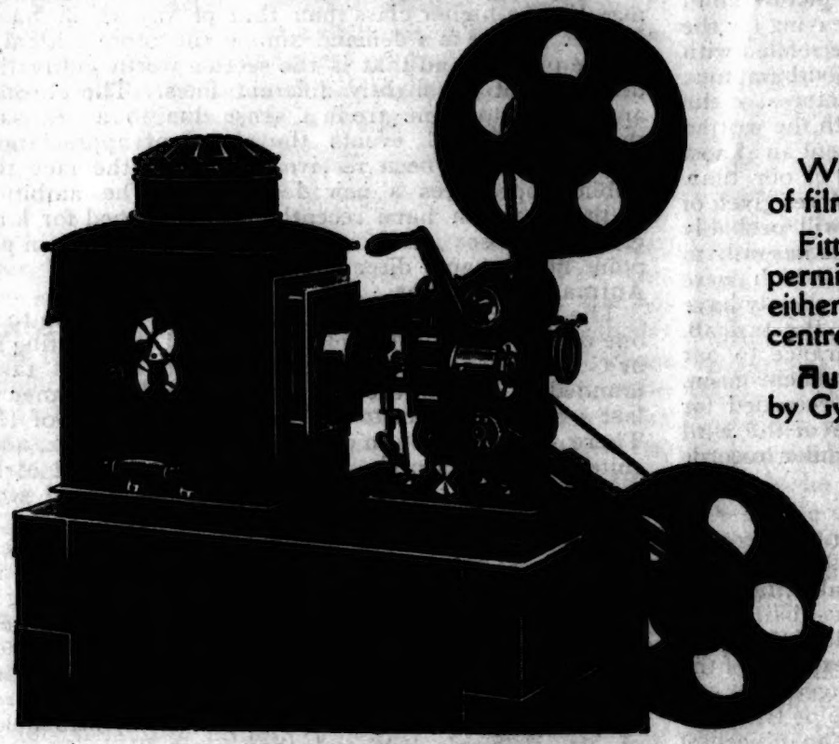
W.H.B.

Telephone 1632 Holborn. — THE — Telegrams "Camemoro, London."

EMPIRE

PROJECTORS.

Empire No. 2 Cinematograph & Projecting Lantern.



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Will run off three or four thousand feet of film without an effort.

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Automatic Cut-off and Shutter worked by Gyroscopic movement.

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A high class Instrument containing many of the same features of our stronger and heavier machine.

Price complete with Lenses, Condenser, two 12-inch Spools, Stout Iron-bound Case ... ... **£16 : 16 : 0**

Films for Hire.

Our Library now contains all the best and latest films Showmen and others should have no difficulty in getting their programmes filled to their entire satisfaction.

List of films available for hire, with terms, will be posted free on application.

W. BUTCHER & SONS, LTD.

Camera House, Farringdon Avenue, London, E.C.

Representative Kinematograph Shows.

No. 2. URBANORA.

In any consideration of living picture entertainments in this country, one's thoughts naturally turn first of all to that given under the above title at the Alhambra Theatre—not merely because it is one of the longest standing and most complete of its kind, but also because of its association with the name of a man who has had so much to do with the growth of the film trade in England. Many developments of the industry owe their existence to Mr. Urban's initiative, and it is probable that, so far as the general public is concerned, no other name is so generally associated with all that is best in living picture entertainment. Many others in the trade are working in the same direction, but their influence is exerted on men who in turn influence the public, and not on the public direct as in the case of Mr. Urban who has the confidence of both.

As to the nature of that influence, those who have any knowledge of the films produced by the Charles Urban Trading Co., as shown at the Alhambra, are in no doubt. Mr. Urban has expressed his dislike to suggestive subjects more than once, and after a fairly extensive acquaintance with Urban films for several years back, we can remember no instance of films of that class having found their way on to the list. This, however, could be said of most English makers to-day, and the Urban subjects have, of course, much else to rely on besides this negative virtue. To realise this we have only to look back at the famous series which have issued from Rupert Street. The Japanese-Russian War pictures were Urban made, so was what was probably the most successful industrial series ever issued, "Building a British Railway," while of recent hits we need only mention "Bonnie Scotland," "Beautiful Erin," and the magnificent picture of the Victoria Falls at present showing at the Alhambra.

Looking at these titles, one cannot help reflecting that "Urbanora" is something more than a good film show; it is an educational force from which not only the Urban Co. but the whole trade must benefit. This is not merely our own view; a member of the trade, and a competitor of Mr. Urban, once remarked in our hearing that he thought the whole trade would be losers if Mr. Urban were to leave it, because of the value of his work in helping so largely to create a *respect* for the kinematograph in the minds of the public.

After these introductory remarks, let us come to some facts about the Urbanora entertainment, and the conditions under which it is given. Here we may premise that we have only lightly touched upon the educative power of the exhibition, because we think it is now generally realised; we wish to give as many practical details as we are capable of, so that others may go and do likewise, and help to make their own show of as great an influence in their own corner of the world.

Urbanora, as run by Mr. Urban, is intended to be, as nearly as possible, a perfect film show. Good films, exact apparatus, and capable operating go to make it so, and good films, exact apparatus, and capable operating are within the reach of every exhibitor and showman, though he may be unable to secure the detailed perfection of arrangements at the Alhambra.

The operating box at the Alhambra is an object of very general interest to the trade, and we may well begin by noticing some of its details.

It is situated in the balcony, and its first virtue is that one would be unaware of that fact without previous warning. Just in front of the refreshment bar, in the centre, is a brass ladder, concealed by a pillar, leading to a trap door. This provides the unconventional means of entry to the box, which is completely concealed in the decoration of the hall. Up this ladder a WEEKLY man recently made his way, and found himself in a spacious iron chamber. In the centre is fixed a model H Urban Bioscope; to the right, slightly raised, is a smaller lantern for the projection of titles, and to the left a larger one for "limelight" purposes during the ballet, etc. The first impression gained from the box is one of almost supernatural neatness and order. Round the walls are a series of nails, and each has its own tool or part for repair hanging on it. There is also a cupboard containing the spool of film ready for exhibition, and on the left of the chamber is a narrow shelf on which is a re-winder and more tools. This chamber, when the trap door is closed, is entirely cut off from the rest of the theatre, but for the apertures for the light, and in the event of perfect isolation being required in the event of any mishap (though a mishap seems unlikely enough in this perfectly appointed place), these are covered immediately by the release of a weight, which can be effected below the ladder, outside the box, if necessary, an iron shield then immediately covering them all.

On one of the walls are four resistances, three joined to the arc for the living pictures and one to that for the slides. A current of 80 ampères is used for the living pictures which are probably the largest shown in any hall (30 by 25 ft.) and are projected a distance of, roughly, 110 ft. All the wires carrying the current are encased in iron tubes, and while the pictures are being exhibited, a fireman sits at the side of the instrument with a wet blanket. He has never had cause to use it yet, despite the powerful light.

Some of the other luxuries of the operating chamber are a telephone which communicates with the stage and through which instructions may at once be transmitted, and another speaking tube communicating with the bottom of the ladder.

The operating chamber in its entirety, it may be of interest to mention, cost £300.

It may well be imagined that an operator with an equipment like this at his disposal is a person to be envied, but the most perfect equipment is useless without an operator who knows how to use it, and the perfection of the display owes a great deal to the operator at the Alhambra.

He may be found at his post very early each evening, thoroughly cleaning and adjusting the apparently spotless instrument, and the result is that the pictures are perfectly steady and almost as clear as a lantern slide. He has also under his charge the light for the ballet, various effects in which could only be rendered by aid of the well equipped box over which he presides. I do not think I am giving away a secret in explaining how the effect of moving water in the last scene, of the present ballet is obtained. This effect has, I may say, been generally commented on. The stage is darkened and a sheet of muslin is stretched across it, On this the bioscope is used to project a special film of water in motion—which was taken from the side of a ship. The result is one of the most realistic effects of the ballet and invariably calls forth a great deal of applause.

The average duration of the exhibition is thirty minutes and the films are joined together in one large spool, with white spacing between each subject.

In the course of its engagement at the Alhambra, Urbanora has naturally given some "long runs" of particular subjects, though the continual output of fresh subjects from Rupert Street has probably occasioned the removal of films after a much shorter run than they would have received at other halls, and long before the public had become in the least degree tired of them. At the time of writing the famous "Short-sighted Cyclist" is in its thirteenth consecutive week. "Beautiful Erin" ran eight weeks, and was removed solely to make room for fresh subjects.

The success of the many which have attended them, of which the Urban Co. are most proud, however, is probably the fourteen weeks of "Building a British Railway." This one film took forty minutes to show, and was, remember, an industrial series pure and simple. No other series of this length has run for a similar period, and indeed we doubt if either a short industrial film or a film of another kind of the same length has ever come anywhere near it. The fact is sufficient proof, however, that *good* films, if taken well, go down every bit as well with the public as the "comic" subject.

Of the topical work for which the Urban Co. has always been noted, we do not know that we need say much. It is well known that they secure pictures of practically every event of public interest, and it is now almost taken for granted that these will be shown the same evening as taken at the Alhambra. In the case of the Cup Final, for instance, the film may not leave the ground till four o'clock, and a part (showing the presentation of the cup, for instance) till the end of the match, yet not only is a copy received at the Alhambra by seven o'clock, but twenty or thirty copies are distributed to other halls throughout London.

The above is only a brief account of a film entertainment which admittedly has very few rivals for technical excellence and variety of subjects. It will be seen that it has attained success by means which every exhibitor has within his reach. If only some of the latter will attempt to run on the same lines doubtless the directors of Urbanora will be satisfied that the years they have spent in, and the expert knowledge they have brought to bear upon, perfecting the system, as demonstrated at the Alhambra Theatre, will not have been in vain.

(*This series to be continued.*)

First Kinematograph Theatre in London.

The British Cinema Co., Ltd., are responsible for the first kinematograph Theatre in London, namely, The Balham Empire. The pictures are supplied by Pathé Frères, and Mr. E. A. Dessant is manager of the exhibition. Shows are given twice every evening, and matinees on Wednesdays and Saturdays. Our impression of the show was very favourable. The pictures were very accurately projected, and accompanied by suitable music from the orchestra. An interval of ten minutes comes between a series of fourteen scenes, a program which, on the whole, lasts about two hours. Most of the subjects shown, if not all of them, have been noticed in our pages, under "Review of New Subjects," so that we need not go into details here. It will suffice to say that a careful selection has been made of all the best pictures, with one exception perhaps. No. 2, Modern Burglars, is not a good film. It is not only stupid in the extreme, but the speed at which the picture was originally taken in the camera was not rapid enough to catch clear images of the swiftly moving figures. Pathé Frères have such a wealth of good subjects that we think the one mentioned above might be dispensed with to advantage. Costumes of Different Centuries was well received, as it deserved to be. In our opinion it is one of the best, and suggests other subjects of a kindred order, which could be equally well produced. The Balham Empire appears to be especially suitable for shows devoted entirely to living picture displays; and we wish the enterprise entire success from a financial standpoint.

Prize . . . .

Competitions.

We have determined to offer Prizes of

One Guinea Each

for the best Articles on the following Subjects:—

1.—How to take a Living Picture.

2.—How to best make a Picture Show pay.

3.—How to further increase the usefulness and circulation of "The Kinematograph and Lantern Weekly."

4.—Points in exhibiting calculated to further popularise the Living Picture.

RULES.

1.—There is no entrance fee, and the competition is open to all.

2.—We reserve the right to publish any Article sent in, whether a prize winner or not; in the latter case we shall pay for any Article printed.

3.—Unsuccessful MS.S. will be returned providing stamped addressed envelope is enclosed; but we do not hold ourselves responsible for their safety.

4.—Articles on Subject 1 must reach the Editorial Offices on or before September 15. Articles on Subject 2 on or before October 15. Articles on Subjects 3 and 4 on or before November 15, 1907.

5.—The word "Competition" must be written on outside left hand top corner of envelope or package.

6.—Results will be published in this Journal, in each case, within one month after date of closing.

Helps and Hints.

Lens for Living Pictures. J. C. (Birmingham) writes:—I am anxious to obtain a very rapid lens for kinematograph work, taking the pictures at a working aperture of not less the f. 6. 1. Do you know of such a lens. 2. If so, can you state equivalent focus of same.

Answer.—1. The Emil Busch Optical Co., 35, Charles Street, Hatton Garden, E.C., supplies a lens that would suit your purpose. Their "Kinematoscope" f. 4 is the one most suitable, the angle of which is 52°. *Answer* 2. Equivalent focus of their No. 1, with lenses 5/8th in. diameter, is 1 5/8th in., and No. 2, with lenses 15/16th in. diameter, is 3 3/16th in. focus.

Carriers. S. S. (York) writes:—I recently conceived the idea of making a carrier for lanterns that would facilitate the insertion of a large number without having to use the ordinary carrier and changing in the usual manner. As I was about to apply for a provisional patent, a friend informed me that he had somewhere seen advertised an article for this purpose. As I am not anxious to throw money away on useless inventions, I am writing to ask the following: 1. Is there a device of the sort already on the market? 2. Should I be getting myself into trouble by making one for my own use, should there exist such an apparatus patented?

Answer 1.—Yes. Wrench, of 50, Gray's Inn Road, London, supply what is known as a "Magazine Carrier," consisting of a sliding carrier with magazine attachment for holding 24 slides 3¼ by 3¼ in. For full particulars apply to the firm named, asking for their catalogue.

Answer 2.—Certainly not, so long as you do not manufacture for commercial purposes. It is not illegal to copy any apparatus on the market, for private use, but it rarely happens that such a procedure is worth while, considering that a manufacturer who naturally has better facilities than an inventor, for turning out articles at rock bottom figures.

Electric Current. S. P. (Brighton) writes:—"I have sometimes to work the electric light with alternating and sometimes with direct currents; as yet I have only contended with alternating. Will you kindly inform me—

1. What the difference is in the carbons necessary for use under both circumstances.

2. Is it absolutely necessary to use different carbons, or can I expect fairly satisfactory results should I stick to my alternating carbons."

Answer.—1. When it is alternating current, the carbons should be of equal diameter and set in a vertical position. The most convenient size is about 16 or 18 millimetres, but this is according to amps. used. When the installation consists of a direct current, two carbons should be employed of different diameter, and set at an angle of 30 degrees. The best size for the carbons in this case is 13 millimetres for the lower one and 16 millimetres for the upper one. This, again, may require slight modification with different amps.

Answer.—2. No, but you will not obtain the best procurable light, as the crater is not so well formed. The reason why uneven carbons are employed with direct current is that the negative pole will consume the carbon quicker than the positive, and by using uneven carbons this difference of consumption is equalised.

The Best Light? W. H. W. (Northampton) writes:—"I am desirous of obtaining the most portable light, compatible with good results, with an ordinary lantern. Shall be glad to know—

1. Is Tylar's "Dreadnaught" generator any use for my purpose?

2. Should I get anything like satisfaction if I attempted living pictures with the above generator?"

Answer.—1. A very satisfactory result is obtained for ordinary shows, especially by using the latest pattern issued by the firm.

Answer.—2. Do not attempt it. Oxy-hydrogen light is b no means difficult of operation, and would give you very satisfactory pictures. The electric arc light is, of course, sti better, and if you are likely to find a current where you are going we strongly advise the latter.

Patent Hints. H.M. (Surrey) writes I am a kinemato-inventor, but I suppose it is somewhat outside your province to give advise about patent matters. If you can however furnish answers to the following it will be of great service to me and several friends.

1. To what time does a provisional patent for a protection extend.

2. Where may forms be obtained and what is the method of stamping.

Does the new law, which I understand came into force January 1905, ensure that the officials make a reliable search for novelty.

Answers.—1. Six months from date of your application, is intended to afford you time for experimenting and coming to a definite decision as to what particular feature in your invention you intend to claim as patentable matter. Before six months expire you are supposed to be in a position to file your complete specification embodying your claims. The six month's provisional protection is in no wise a commercial protection. Thus, assuming that some other party has discovered the nature of your invention, he is free to exploit your ideas commercially any time up to the date your complete patent is sealed. At that date you can command him to cease selling; and if he continue you will then have grounds for suing for damages. Your competitor is also running the risk of spending money at a loss, seeing that you can apply for your complete patent, immediately after lodging your provisional, if you desire. Whenever possible, it is always best to pertect an invention privately, and apply in the first instance for a complete patent.

Answer.—2. Any General Post Office, paying down the price of the stamp—£1 provisional or £3 complete specifications. Forms without stamps are free, and can be had in any number on demand. Also obtained at Room 6, Law Courts, Fleet Street, stamped or unstamped.

Answer.—3. The authorities profess to make a search for fifty years back, but do not hold themselves responsible in any way. They are supposed to make this search before sealing any patent, so as to ensure that the invention is wholly or at least partially novel. If the latter, they insist on the insertion of references to kindred patents, and according to the number and nature of inventions referred to, so will be the discount on the value of a patent granted.

Readers will do us a favour by mentioning the "Weekly" in any communications with advertisers

The Gaumont Co.,

The success of Harry Lauder, at the London Hippodrome and Empires, Swansea and Cardiff, during the past week has been **PHENOMENAL,** completely surpassing every previous performance of the popular comedian.

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The Electric Light in the Optical Lantern.

No. 1.—By C. M. H.

Every great boom leaves its mark behind it. The greatest boom the lantern world has ever seen is that which is still reverberating throughout the land—the boom of living photographs, and one of the results is a marked popularity for the electric arc light as an illuminant for the optical lantern. All kine-projection apparatus use up a tremendous amount of light, and nothing but the electric arc has been found capable of supplying that light in sufficient intensity for any but the very smallest screens. The greatest obstacle to the use of electric light for lantern work lies in the fact that it is in only a comparatively few places of lantern entertainment that suitable electric current can be tapped, and there are so many almost insuperable difficulties in the way of its production specially for the purpose, that such a course is, generally speaking, impracticable, and its consideration may be left out of the argument altogether. However, this difficulty is fast disappearing, for every week brings the announcement of new supply companies being formed to light fresh districts electrically, while older institutions are ever increasing their range of usefulness, annexing whole towns to their own particular area, and sending the subtle fluid through new arteries, to carry light to many an outlying suburb.

Let us see what are the essentials to the production of the electric arc light. First of all there is the supply of electrical energy which may be—and almost always is—produced by a dynamo, wherein it is converted from the mechanical form. Or an electric battery may be its source, in which case its derivation is chemical. Of course, electrical energy cannot be "created" any more than any other, and it may be of interest to note that the amount of mechanical energy required to sustain an arc light for lantern purpose is equivalent to about two horse-power.

The electric current "generated" by a dynamo or othe source, is led to the point where its electrical energy is converted to some other form such as light, heat, or motion, —by means of conducting wires, or "leads" as they are technically called, and it is where these leads come to a termination that the lanternist's part of the work commences.

The function of dynamos is to divide, as it were, the electricity into two parts, which may be taken to be present everywhere, or rather to create a plenitude of electricity at one point at the expense of another. It may be regarded as a kind of pump, which pumps this something we call electricity out of one place, where it leaves an emptiness, into another, which therefore becomes fuller than normally. Thus a stress is set up between two points which are always seeking to equalise themselves, so that directly a suitable path is provided by which the electricity can flow from that point where it is greater than the normal to supply the deficiency where it is less, it will do so, and it will continue to flow in a steady stream or current so long as the dynamo keeps on pumping. But, as it flows, it will do work, and if the path is a simple wire the majority of the electrical energy will be consumed in heating that wire.

Suppose that at one point the wire is broken, leaving a gap, say of one-eighth of an inch, which is filled, not by air, which is a non-conductor, but by intensely hot metallic vapour. This is a partial conductive, and the electricity will make use of it as a means of bridging across the gap, but it is such a poor agent that it will experience difficulty in passing through, and a very great deal of its energy will be expended in overcoming this difficulty—energy which will raise the temperature of the gas to heat at which it glows with brilliant light, and which will rapidly vaporise the ends of the metal wire. Thus the supply of gas will be kept up, and so it will go on until the metal ends have been consumed—either melted or vaporised, or both—to such an extent that the current can no longer jump the widened gap, and all action comes to an end. The stream of electricity which crosses the space between the two "electrodes"—as the wire ends would be called—takes the form of a bow or arch, and from this circumstance the name of "arc" light is derived.

In practice, metal electrodes are quite useless, for the light would be most fitful and irregular, owing to the melting of the metal, and it would, moreover, be deeply coloured according to the particular metals used, thus copper yields an intensely green light. Rods made of hard carbon are employed, and this material yields a most brilliant white light, part of which only—and a small part—is due to the actual arc, by far the greater quantity coming from the incandescent points of the carbon electrodes. The supply of partially conductive vapour between the two electrodes—which it will be remembered is a point of vital importance, for by its presence the arc is made possible—is kept up at the expense of the electrodes themselves, which are thus slowly consumed. This gradual consumption has to be compensated for by continually advancing the carbon rods as they are eaten away, and this is the function which an electric arc lamp or regulator has to perform. Arc light regulators for the lantern and other similar optical purposes may be divided into two great classes, "hand-feed" and "automatic."

The latter was strangely enough the first introduced, owing probably to the fact that an automatic regulator is absolutely indispensable for general lighting purposes, so that the possibilities of a hand feed lamp were lost sight of altogether, and for a long time it held the field undisputed, through the field in those days being a very limited one. Lately, however the pendulum has swung to the opposite extreme, and it shows every sign of staying there. Mr. Davenport, lanternist to the Society of Arts, was I believe, the first to point out in a practical manner that a hand-feed lamp would not only answer all the requirements of lantern work, but had besides, very many great advantages over the automatic variety. Since then, when the demand for electric light in the lantern was just beginning to be felt, many things have conspired to further its popularity. There have been one or two bad—though, it must be admitted somewhat irrational—lime-light scares, resulting in the enforcement of utterly unnecessary and vexatious restrictions upon the use of this illuminant. Electric mains have

spread like a huge spider-web, with a marvellous rapidity all over the country, and lastly many inventors, men of practical experience, have come forward with new designs and improvements and additions until the hand-feed lamps have reached a high degree of perfection.

To be continued with illustrations.

Bioscope Operators' Association.

A meeting was held at 29, Wellington Street, Strand, on Tuesday last, July 23rd, when correspondence was read and five applications for membership was received. It was decided to adjourn the meeting until Tuesday next July 30th.

Injunction against a Blackpool Show.

A Blackpool waxwork and kinematograph exhibition, carried on in Church Street, was the cause of an application in the Lancashire Chancery Court at Liverpool on Monday, before his Honour Vice-Chancellor Leigh Clare. The plaintiff, Thomas Sergenson, sought through the advocacy of Mr. Hodgson, an injunction to restrain the defendant, Thomas Whiteley, from carrying on a waxwork and kinematograph exhibition at the freehold premises, of which plaintiff is the owner. Sergenson set forth in an affidavit that in May he had entered into an agreement whereby the latter was to carry on the aforesaid business for four weeks, plaintiff to provide the premises and defendant a suitable show, the cost of printing to be halved by them, and profits to be equally divided, including the receipts from programmes. On the 14th June, Sergenson wrote to defendant reminding him that the stipulated month had expired, and stating that he would require re-possession of the premises on the following day. Defendant declined to leave the premises, and was still carrying on the business for his own profit. Defendant did not appear, and the Vice-Chancellor granted an injunction until the trial in the terms asked.

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The Lady-Killing Chronophone.

Gaumont's Harry Lauder chronophone pictures have attracted crowded houses at every place where they have been shown. At the Cardiff and Swansea Empires the houses have been packed nightly, for the past week. At Swansea the Lauder pictures took in a way that passed all expectations. After the first night, the town resounded with many variations on "I love a lassie," even the stage hands (as is usually the case when any particular tune takes on) lost no time in composing a ditty, as their own particular version of the popular refrain. At Swansea, the management were repeatedly appealed to by enterprising local reporters for interviews, while Mr. F. Sumpter (Gaumont's operator) who had the misfortune to break his ankle, was pestered by all classes for reliable information, and is now looking extremely anxious and troubled as to whether he told the truth in every instance.

"Harry" is quite a ladies' man on the stage, we presume, for he captivated the hearts of many fair damsels at Swansea. Believing him to be there actually in the flesh (the Singing Pictures of him being so good a counterfeit of the real thing) a certain young lady who is collecting autographs of popular artists, by name Miss Tot Davies, sent a Harry Lauder picture post-card to the Empire addressed to the comedian asking him to put his name to same for her collection, whereas Harry was miles away. One might be excused for doubting this yarn but Gaumonts assure us they can vouch for it, the same having been passed and audited as correct by a well-known city firm.

Since this occurrence the pictures of the comedian have revealed a distinct swelling in the head, when projected on the screen, while a deep pink tinge is also very noticeable, and of course has its source in the gratified blush on Lauder's handsome features! We hope a fashion has not been set however. It would be decidedly awkward if gallant members of the audience imagined every maiden pictured in distress on the screen, to be suffering in the flesh, and proceeded to rend the villain, and incidently the sheet, into pieces!

Brevities.

"Leipzig," the conjuror, enlivenes his show at the Hippodrome, by a film, by means of which he "exp.ains" one of his tricks.

After his trip round the world, Mr. Howse, of the Walturdaw Co., is back in London again, with a big stock of films and a sunburnt countenance.

The Northern Kinematograph Co., in their visits to Aberdeen and district, accompany each picture with appropriate music from a powerful gramophone.

The Kinematograph Syndicate, with Mr. Hough as manager, has opened an office at 23, Cecil Court. They will sell the Norwood films of their own make, and the machines and subjects of the Gaumont Co.

Naturally the bioscope pictures of the Royal visit to Wales which have been advertised at the various halls in that Province have been largely patronised. At the Cardiff Empire crowded houses expressed their delight at this excellent memento of the visit as their Majesties appear so prominently in the various views.

By special command of the Duke of Buccleuch, the New York Animated Photo Company, now at Cooke's Circus, in Edinburgh, had the honour on Saturday of giving at Dalkeith House a kinematograph exhibition before the Prince and Princess of Wales and the house party at the Palace. The series included a number of pictures of the reception of the Prince and Princess during the week in Edinburgh at the Agricultural Show and at the Art Gallery, views of the King at Knowsley Park, and a number of comic films. At the close the Prince complimented the manager on the excellence of the exhibition.

Films, Lanterns, Slides, &c. for Sale or Exchange. Situations Vacant and Wanted, &c.

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This page should be useful to those readers who desire to sell, buy, or exchange lanterns and accessories. Goods and cash may be deposited with us on approval against payment or exchange, and every opportunity will be given advertisers so that mutual satisfaction is obtained. It should be noted that "The Kinematograph and Lantern Weekly" goes to the class you desire to reach.

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PARTNER WANTED to join a well-established and growing firm of film makers. Capital wanted for development, of which there are immense possibilities. £600 required, for which ample security can be given. Preference given to a gentleman with some knowledge of the trade who would take an active interest in the concern.—Write, in first instance, to Box 20, KINEMATOGRAPH WEEKLY, Tottenham Street, London, W.

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WANTED. Bioscope Operator, with own machine, to play small parts and assist generally. Long Tour.—Photos and particulars, FRANCIS, 62, Robson Street, Liverpool.

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WANTED to sell, films (majority 1d. per foot), Kinematograph, Accessories. Camera, etc. List Free.—A. Cheetham, Silvograph Pictures, Rhyl.

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FOR SALE, surplus machine, Kamm's "Universe Projector," untarnished and as new; immediate cash £22, catalogued £28. Seen by appointment.—Apply in first instance to B.K.B., Box 21, KINEMATOGRAPH AND LANTERN WEEKLY, Tottenham Street, London, W.

SECOND-HAND Kinematographs and Films, tremendous bargains, list 3d. Hughes' Kinematographs from £3 3s. have no equal, grandest selection in the world; large detailed catalogue, 8d.—HUGHES, Brewster House, Mortimer Road, Kingsland, N.

APPARATUS—*Continued.*

GREAT BARGAIN.—Lecturer's Bi unial Limelight Apparatus (almost new). Oxygen Cylinder and Accessories, in strong box £3 or offer; also collection of Slides, plain 3d. coloured 6d. each, in sets or selection.—For particulars apply "KINSHASA," Churchill Road, Boscombe.

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FILMS LOST.—Joan of Arc, coloured, 820 ft. Elge's old Passion Play, 750 ft., taken by operator, Alex. Sunderland. 5 ft. 2 in., dark, in Middies suit. I shall be thankful for information of same.—H. B. HURST, 22, Sadlergate, Derby.

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Gaumont's Professional Chrono Machine in good condition, £9.
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Review of the New Subjects.

After our incautiously indulging in remarks on the fine weather, it was but natural that we should have a return of February conditions, and we are once more writing with the soothing sound of falling rain in our ears. A few weeks ago people were grumbling at the lack of sunshine. When the sunshine came, they grumbled at the heat, and said the light was too strong for photography. We do not notice any particular thankfulness, however, for the present coolness of the atmosphere. Many shows which have been closed for the last two months are making preparations for opening again in August, and, generally speaking, the demand for subjects is brisker, but manufacturers have not yet brought out their very best subjects.

The Vitagraph Co.'s latest film is a skit on Suburbia, under the title "The Wrong Flat." In a cosy flat Bilkins and his wife are preparing for dinner. The girl brings in the various dishes, and Bilkins starts carving the turkey. His efforts to dismember the bird prove futile, and the servant is called in and discharged. In the flat below Jenkins and his wife are seen discussing the advisability of repapering their rooms. After much controversy the design is accepted by Mrs. Jenkins, and her spouse leaves to purchase the paper. Upon his return Jenkins by mistake enters Bilkin's rooms, and Mrs. B. having left the new servant in charge, the error is not discovered. Jenkins, finding himself unhampered, hurriedly prepares to complete the job before his wife returns. Adjusting the table and spreading out the wallpaper, he commences the task. Paste is spilled over the chairs, carpet and, incidentally, over himself in his hurry to finish his task. In mounting the stepladder he falls, overturns the paste pail and creates general disorder. While Jenkins is busily engaged in papering Bilkins' room the two wives and Bilkins return, and Jenkins' wife also mistakes Bilkins' room for her own and Bilkins wife enters Jenkins' apartment. Of course the error is soon discovered, and finally all hands are found in Bilkins' rooms, where Jenkins has certainly made his presence known. Explanations are offered by all concerned, and a general mix-up concludes the film.

Williamson's are now well established at 27 Cecil Court, where a large W on the window informs all and sundry that the makers of "Our New Errand Boy" occupy the premises. They showed us a short comic called "Bobby's Birthday." The boy and his father are seen entering a sports outfitter's and emerging with a football, and after Bobby has parted from his parent he collects a number of schoolfellows around him and they proceed to a game in the street. A vigorous kick then sends the ball against a butcher's boy with such force that he falls with the tray of joints he is carrying, and leaves the latter on the ground while he sets off in pursuit. A dog comes up and gives evidence of designs on the meat, and the butcher's boy reluctantly gives up the chase. The footballers are later seen playfully kicking the ball against a wall and catching it on the rebound, with the natural result that a harder kick than usual breaks a window. The boys fall foul of a shopkeeper by kicking the football through a carefully prepared poster on a frame, and also kick the ball through a frame of glass which a window mender is carrying. A chase ensues and Bobby is stopped by a policeman and escorted home by the whole party. Here Pa is forced to pay compensation to all the injured parties, and the subject concludes with a suggestive scene in which a slipper plays a prominent part. Williamson's are now offering the "Brigand s Daughter" in a shorter length of 670 ft, omitting the unhappy ending.

"A Ghost's Holiday" is but another name for a flesh and blood person's nightmare, and we can well imagine seeing ome of the incidents of the film which Messrs. Hepworth have issued under the above title after dining on rarebit. The scene opens very appropriately in a churchyard, where a number of eerie, transparent forms are seen affectionately greeting one another. A ghostly motor drives up to the churchyard gate and some of the "sperrits" enter, while others follow on vapoury horses and "featherweight" bicycles. The party pull up at a country inn, and partake of refreshment, and then some go off in a ghostly train while others get into a boat and make their way to another hotel. In the ball room dancing takes place with the assistance of several other spirits who step down from the pictures. Here the real advantage of the ghostly state is made apparent, for instead of colliding, as in real life, clumsy couples merely walk through each other! At the stroke of dawn this weird revelry comes to a close, a cock walks in crowing and the spirits vanish.

Hepworth's have also issued an interesting subject called "The Training of a Trotting Horse." Scene one shows the young foal standing by its mother. Then he is taught the usual control by reins. Round and round he is made to gallop, first with one guiding rein and then another. After these preliminary experiences the young horse has to adapt himself to the full harness, and be fastened in the shafts, then a canter round the course with other more experienced animals. The horses receive the utmost care, and as they come away from their active exercise they are attended to at once. A cloak is thrown over them to prevent a chill, the mouth is washed out, and the legs rubbed down and attended to. The shanks are carefully bound round with special material. As a finale to this picture we have full-size portraits of three beautiful horses. The animals were photographed at the well-known English racecourse at Embercourt at Esher, Surrey.

Cricks & Sharp have a "Story of the Sea" in nine scenes. A young boatman is making love on the sea shore, when his father comes up and falls into a quarrel with his son for idling. The latter goes off to sea in a rage. The next scene shows "three years after." The old fisherman's wife is ill and he is sitting with her, when he is called away to take his place in the lifeboat. The return from the wreck is next pictured. There is only one survivor, who is carried to the fisherman's cottage. As he lies on the floor his face is visible for the first time, and he is seen to be the son of the old couple, and reconciliation takes place, as a matter of course.

In "The Aeronaut's First Appearance," Pathé's have one of the best subjects they have yet produced. The idea of this film is somewhat similar to that sketched in a paragraph in one of our recent issues, and there described as impracticable. If Pathés got the idea for the present subject from our suggestion, they are to be congratulated on the clever way in which they modified it so as to bring out its humorous possibilities. The difficulty of producing a subject of this class, and the evident danger to the actors, will add to the enjoyment with which it will be received by audiences.

The first scene shows a beginner going up in a balloon with a companion. It soon rises to a good height, but the grapnell is trailing and, as the balloon passes over a police station, the point catches through the coat of a constable who is gaping at the sky, and swiftly drags him into the air. In scene two the man in blue is gently dropped—splash!—into a canal. Meanwhile the balloon continues its career of destruction and hoists up newspaper kiosks, a perambulator with a child therein, a kennel and its canine occupant, and other articles, all of which fall to the ground and are smashed to pieces. Meanwhile an indignant crowd of injured persons collects. The balloon falls foul of the chimneys on a near-by house and sends them among the crowd of pursuers, but when it finally grounds they take an adequate revenge on the aeronaut. This film is likely to be a very big success, and should be seen.

The other subject issued by Pathe's this week is also well above the average of comic subjects and has an equally novel plot. A note is sent to a young man by the parents of the girl with whom he is in love, making an appointment for the signing of the "marriage contract." The note throws the young gentleman, who is seated in his bedroom when he receives it, into an ecstacy of delight and he dances out of the room in highest spirits. His servant picks up and reads the note and is the reverse of delighted at the prospect of having a mistress introduced to the house and his misgivings are shared by a housemaid to whom he shows the note. On the return of his master he hypnotizes him, and, while he is in the trance, changes places with him, he giving his master the duster and making him do the work while he sits in the armchair. When the young man has cleaned everything thoroughly, he brings him round. Later, the young man is seated at dinner with the servant in attendance, when the latter again throws him into a trance and again changes places, eating the meal while the master waits. The climax comes when the marriage contract is to be signed, for under the command of the servant, who is hidden behind the piano, and is, of course, desirious of breaking off the match, the young man behaves like a maniac, jumping on the furniture and upsetting chairs and tables in such a way that he has to be carried home. The acting throughout the scenes is of the cleverest and the ludicrous incidents are very numerous.

The Charles Urban Trading Co, this week add a film showing some of the mysteries of magazine production to their list of successful industrial subjects, and it should prove far from the least successful of them. There is a glamour about a newspaper office from which scarcely anybody is exempt, and the fact that so little is really known about the marvellous organisation necessary to the production of a periodical, should ensure the success of "Seymour Hicks Edits the Tatler." If we may suggest so, this title hardly indicates all that the film shows. It was a capital idea, however, to introduce the popular actor-manager in this new role, and his perplexities provide a happy relief to the pictures of the actual stages of the paper's production. Mr. Hicks is hardly happy as an Editor, and despite the assistance of a wet towel the issue that he produces is a really laughable one, advertisements being "made up" upside down and so on. For the rest, the views of the paper being "set" printed and bound and stitched and finally despatched to the newsagents are of great interest and remarkable photographic merit.

We are all after realism in our films, and no one can say that the Urban Co. fall short in this particular in "Poor, but Honest." The central scene shows a runaway horse and carriage, and for a considerable distance the animal is actually running perfectly free without a driver behind it, and at a pace which suggests that the tramp hero of the film does not intervene any too soon. The tramp in question has been seen, in an earlier scene, rising from his hard bed underneath one of the bridges which cross the Seine, and prowling about fashionable restaurants in search of scraps of food. At one of these he picks up a purse which a lady, who is accompanied by a little girl, has let fall, and is about to return it, when the latter, mistaking his intention, gives him in charge. At the police station the tramp is set free, and stops the runaway carriage in the manner described. The carriage, as it happens, contains the lady who had previously accused him, and she now offers him her purse, but the tramp, recognising her, dashes it to the ground in proper style, and goes out to wander in the streets once more.

The Urban list has the proper dash of drama in "The Gipsy's Bride." A gay young spark, seated taking refreshments at a table in the open air, attempts gallantries at the expense of a gipsy girl, who comes round collecting at the end of an entertainment, which she has given with others of her tribe. The girl's lover resents these attentions, and the young man goes off with significant promises to be even. In the next scene we see the girl alone in a wood, and the villain soon comes up in his motor and, with his associates, carries her off after a struggle. The girl has the presence of mind to drop part of her clothing at intervals, as the car goes on, and the rest of the band are thereby enabled to trace her to the house of her abductor. They burst into the room in which the girl is confined as the young man is forcing his attentions upon her, and the latter is taken out into the grounds and forced to fight a duel with the lover, who very properly pinks him, and leaves him prostrate, as he takes his way back to the camp with his companions.

Walturdaw, Ltd., are offering a film called "The Thaw Trial," showing the leading incidents of the famous case, from the roof garden murder to the trial. This is a bit late, most people having gladly forgotten the existence of the Thaws, but when the case comes on for re-hearing it may be a good drawing subject. We have not seen the film, but believe it has been duly sub-edited.

Walturdaw's also issue a comic with the title "Too Much Mother-in-law," dealing with the trials of a newly-married couple. The old lady follows her children everywhere. She is thrown from a railway carriage, but recovers and tracks them to an hotel, and, at last, despairing of shaking her off, the young couple take poison. The mother-in-law is not to be baulked, and taking poison in her turn, follows them to a place best described as another world, but here they get rid of her, for she is too much even for the not too particular denizens of the place in question, and is refused admission.

The program of the Literary and Philosophical Society of Sheffield contains many noted names of lecturers. It is interesting to notice that every one is illustrated with lantern views.

The Pope, his sisters, Cardinal Merry del Val, and several prelates were present recently at the entertainment given by Engineer Vanucci, an employee of the Vatican, who, by means of the bioscope, showed views of the principal cities of the United States, especially Washington and New York, explaining each picture briefly. His Holiness thanked Signor Vanucci warmly, saying he felt he had almost realised his wish to visit the New World.

This Week

we have received the following:—

Mr. N. Delorme, of New York:—"As the subscription has changed, now that your Journal is issued weekly, I should be glad to know when my subscription is due, as I do not wish to miss a copy."

Mr. Frank Graveson, Rotherham:— "I hope your weekly will receive the support it richly merits, for I am sure it is a paper brimming with interest to those in the kinematograph profession."

Mr. A. R. Wade, of Plaistow:—"I cannot close without thanking you for the information I glean from your pages. It is in my opinion a long felt want supplied. I am an old subscriber and have the 'Optical Lantern Journal' from the first issue. I am a regular reader of your publication and wish it long life and success."

Every Week

We receive a budget of similar complimentary remarks showing how much our journal is esteemed.

USEFUL BOOKS.

Any of the following books will be sent by post if the published price is remitted, with postage, to "The Publishers, Kinematograph and Lantern Weekly, 9, Tottenham Street, London, W."

Practical Slide Making. By G. T. Harris. 134 pages. 1s. 6d. Post free.

Animated Pictures. An exposition of the historical development of chronophotography, its present scientific applications and future possibilities, and of the methods and apparatus employed in the entertainment of large audiences by means of projecting lanterns to give the appearance of objects in motion. By C. Francis Jenkins. Illustrated. 12s. 6d.

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No. 9 Photo Miniature. Lantern Slides. 3d.

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Optical Lanterns and Accessories; how to make and manage them, including instructions on making slides. Edited by Paul N. Hasluck. 1s. Postage 3d.

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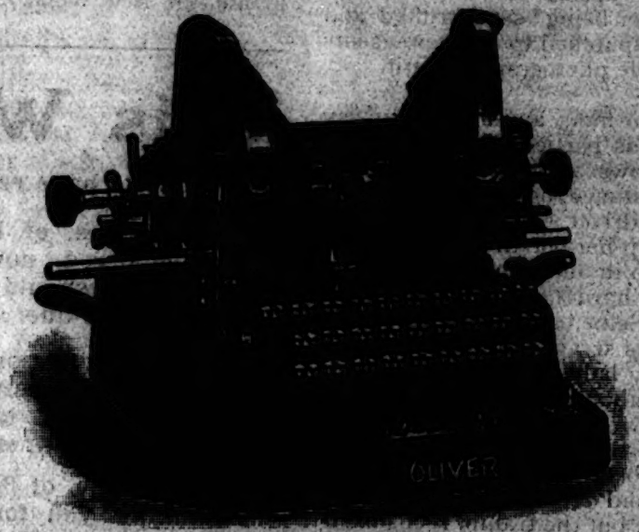

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